Postal History

The Journal of the Postal History Society

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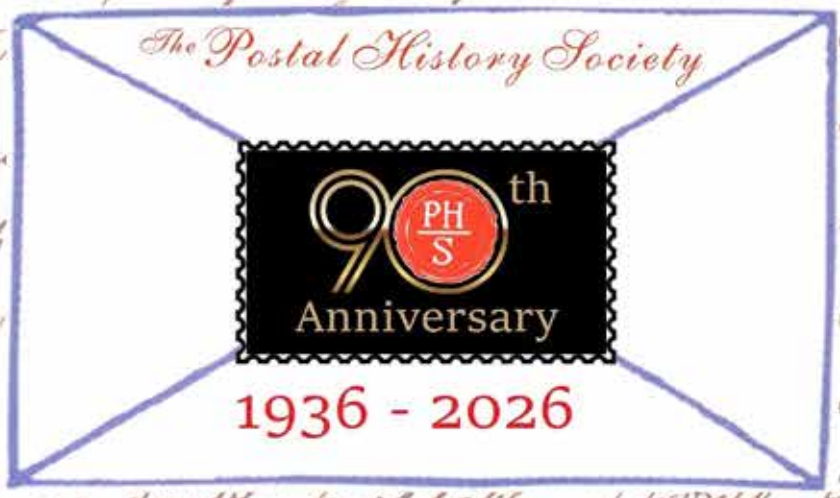





No 398 June 2026

Postal History

The Journal of The Postal History Society
Number 398, June 2026 **Hon Editor: CLAIRE SCOTT**

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The front cover relates to the article on pages 40 - 49.

JACOB CAMPEN 1860s ILLUSTRATED ENVELOPE LEAGUE OF UNIVERSAL BROTHERHOOD CLASPED HANDS EMBLEM

DARYL KIBBLE

Introduction

Jacob Campen was born in Bozum (Frisian Boazum) on 22 July 1826. Bozum is a short 8.5 kilometres distance from the larger town of Sneek. Both Sneek and Bozum are towns in the province of Friesland, Netherlands.

By 1851 Campen had moved to Sneek, where he married Kaatje Camming (b. 31 October 1829) on 26 June 1851. Campen was then almost 25 years old. Unfortunately, his wife would pass away on 25 December 1855, probably after an ongoing complication resulting from the birth of their only child, daughter Lolkje Campen, on 1 April 1855.[1]

J. Campen of Sneek, Publisher

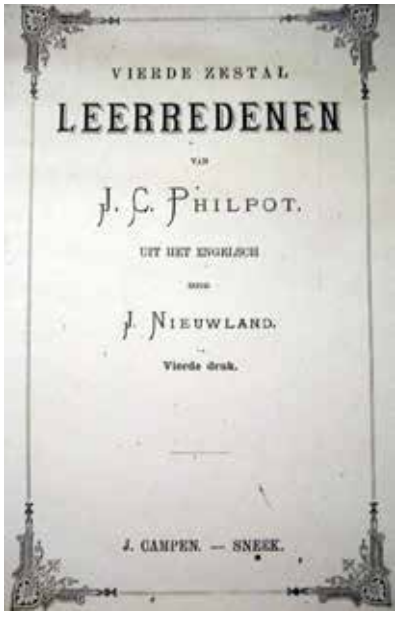
Campen's early life was highly influenced by the former Nadere Reformatie (Further Reformation) movement which grew from Calvinist dominance in the Netherlands and he was fascinated with Dutch Puritanism. He would apply Reformation theology to all aspects of his life, emphasising a deep, experiential faith. This was done not by preaching, but through the publication of theological and religious literature.

J. Campen of Sneek is known for publishing religious and theological works in the Netherlands on behalf of other authors, as well as historical sermons that addressed doctrinal issues, religious controversies, and church history. Campen's publishing work is part of the broader cultural and religious literature of the Netherlands during that period, reflecting the intellectual and spiritual concerns of his time.

Campen's imprint appears on historical collections and essays relating to Dutch Reformed theology and church matters such as Abraham Kuyper's *De strijd over het Vrije Beheer te Sneek from 1870*, which details disputes over church governance. Kuyper (1837-1920) was the Prime Minister of the Netherlands 1901-1905, but before that he was an influential Calvinist pastor who established the Reformed Churches in the Netherlands.

In 1855 at the age of 29, the year that his daughter was born and his wife died, Campen commenced publishing 12 books, each of six sermons, which would run from 1855 to 1858, aligned with his Calvinist beliefs. These were on the teachings of the Englishman, J.C. Philpot. This was on the back of publishing a translated 1837 Philpot publication the year before, in 1854, *De Winter voor de Herfst* [The Winter Before Harvest].

J. C. Philpot (1802-1869) was a gifted Baptist minister and theologian. His career began in the Church of England from which he resigned in 1835. He became disillusioned with the works-based faith of the Anglican Church and began to favour Calvinism. Philpot would become a Strict & Particular Baptist, editing the Gospel Standard for 20 years. As a theologian, he is associated with the hyper-Calvinist movement, which Campen would embrace. Thirty-six of Philpot's sermons would be translated from English to Dutch and published by Campen in the town of Sneek, Netherlands.


VIERDE ZESTAL

LEERREDENEN

VAN

J. C. PHILPOT.

UIT HET ENGELSCH

DOOR

J. NIEUWLAND.

Vierde druk.

J. CAMPEN. — SNEEK.

Figure 1: Vierde Zestal Leerredenen (Fourth Set of Six Sermons), by J. C. Philpot. Translated from English by J. Nieuwland and published by Campen of Sneek.

In a letter written by Philpot dated 30 October 1857 to Mr. Tips, a 'friend

and Brother in the Lord of Life and Glory', he states:

> In the summer of 1839, being then in the metropolis on my annual visit, I preached a sermon at Zoar Chapel, Great Alie Street, London, which has lately been translated into Dutch by J. Nieuwland, and published by J. Campen of Sneek, in his *Eerste Zestal Leerredenen, von J. C. Philpot*, from Psalm 106:4, 5, under the title—'De begeerte des harten van elken wedergeborene' (Heart's Desire of Every Living Soul).[2]

Then, in 1856, Campen published selected English sermons by various teachers, translated by J. Nieuwland into Dutch. Following that he published the works in Dutch of the Welsh Presbyterian minister and Puritan preacher Christopher Love. Love (1618-1651) was known for his powerful sermons and authored works on practical divinity. Campen would republish Love's complete works between 1857 and 1860.

However, later in life, Campen would move away from his zeal for exclusively publishing theological and religious works, and publish some secular works, such as his 1899 publication of Jan Hingst's *Korte geschiedenis der sectio caesarea van 1890 to 1899* [A brief history of the Caesarean section from 1890 to 1899].

League of Universal Brotherhood – The Clasped Hands Emblem

From a young age, Jacob Campen was influenced by Elihu Burritt's campaign of the late 1840s through 1850s under the banner of the League of Universal Brotherhood (LUB), for social and moral reform through the lens of Christianity. Burritt (1810-1879) was born into a working-class family of deep Christian faith. He was a prolific writer and involved with many publishers. He first founded a weekly paper, the Christian Citizen, in 1844 at the age of 34.

When Burritt took over as editor of the publication of the American Peace Society from 1846, he renamed it from The Advocate of Peace to The Advocate of Peace and Universal Brotherhood. This led to Burritt founding the LUB in 1846 (the year in which Campen turned 20 years of age).

Elihu Burritt's LUB championed the campaign for Ocean Penny Postage (OPP) to promote peace and friendship between nations, and he would use the organisation to promote his view on world peace, all based on Christian morality. Central to Burritt's LUB imagery and message were his 'clasped hands' cognisance. Cognisance is an equivalent heraldic term for emblem. The clasped hands would be the primary symbol which would represent the idea and identity of the LUB. However, another was the dove with olive branch.

Gilderdale, in his PhD thesis 'Hands Across The Sea',[3] identifies that the clasped hands emblem began to be adopted in the late 18th century by liberal politicians and reformers, noting that its origin was from the custom of handshaking as an ancient Roman legal function identified with fidelity or good faith, to one today where it would come to connote equality.

His analysis showed that the shaking of hands as an emblem was not adopted until the late 18th century, 'when the concept of the 'hand of friendship' started to merge with customs of greeting. The metaphorical idea of greeting someone at a distance by shaking hands across a space therefore only begins to make sense at this time'.[4]

However, it was the 1800s that saw its wider usage. He cites that the very first use of the 'hands across the Atlantic' was in Hazard's *Register,* where it states that 'it is a pleasant thing to see the Dissenters of England thus 'shaking hands across the Atlantic,'… with the Presbyterians of the United States'.[5]

It was the Temperance movement that would first use the clasped hands emblem in promoting a social cause, by utilising the clasped hands on many temperance pledge medallions. Temperance medals would often depict two clasped hands, symbolizing a pledge of brotherhood and sobriety, on the obverse side.***(Figure 2).***

Figure 2: Mid-19th century 38mm Band of Hope medallion awarded to those who took a pledge of

abstinence from alcohol. Reverse side showing an image of clasping hands, an open Bible with the words "Wine is a mocker – strong drink is raging – Thy Word is Truth" from Proverbs 20:1 and John 17:17 KJV.



Burritt was an influential figure in transatlantic temperance and peace networks, particularly under the later umbrella of the LUB. He would link these to the issue of OPP. Although his early interest in temperance would largely be replaced by his peace movement, the two overlapped. It was through his association with the temperance movement that he would develop a similar idea of a Pledge for his LUB peace movement and incorporate the clasped hands emblem into his imagery as his official cognisance.

Burritt would be described as one who would come 'amongst us, with the clasped hands as his cognisance, as a teacher and promulgator of Christ's own doctrine of love'.[6]

Gilderdale notes, however, that the earlier temperance medallions did not feature interracial handshaking, and that Burritt's uncompromising emblem would be the first ever to incorporate a white hand clasping a black hand, and that it was aimed at American slave-owners. He quotes in a recent online post: 'From the late 1840s, Burritt used an image of a black hand shaking a white hand as his emblem – the only example of such a multi-ethnic handshake until well into the twentieth century'.[7]

While Burritt was indeed the first to have imagery of a white hand clasping a black hand, Gilderdale was unaware of the interracial use of clasped hands by Jacob Campen of Sneek in the mid-1860s in copying the style of James Valentine (discussed later), the adoption of Burritt's interracial clasped hands by Jean-Baptiste Moens of Belgium in part of his advertising envelope designs of the early 1860s, and, I would argue, also by Alvin Oliver Pelton who adapted the British Valentine Peace design into a USA version in the late 1850s to early 1860s.

Included in the LUB pledge was the statement that the signatories would promise to 'associate… with all persons, of whatever country, condition or colour'. At the risk of alienating people by mixing the issues of peace and anti-slavery into his LUB movement, Mary Howitt observes:

> Unfortunately, however, for Burritt, at the same time that he advocates the increasingly popular subject of peace, he advocates, likewise the liberty of the black man; and this at present tends very much to lessen his pecuniary advantage; but that is of small consequence of this brave man. His motto, that God made of one flesh all nations of the earth, and his cognisance, which henceforth, as he told us, shall be the black hand clasped in white, testify to his opinions; and the time will come when they will cease to bring odium or loss to anyone. [8]

Notepaper and Envelopes

The first use by Burritt of his clasped hands cognisance was on notepaper used by the LUB, which included the LUB Pledge. The earliest recorded use of such notepaper is from 26 January 1847 ***(Figure 3).***[9] Burritt incorrectly dated this notepaper as January 1846, in the same way that we have all written incorrect year dates in the past when changing from one year to the next. Burritt was not in Britain until later in 1846.

There are earlier dated LUB notepapers, however the early design does not have the clasped hands emblem. Burritt moved quickly to promote the idea of 'hands across the ocean' through the LUB emblem, the majority of which have a white hand and a black hand shaking to simultaneously promote his anti-slavery efforts. He had first mentioned this 'hands across' idea in written form when editor of *The Advocate of Peace and Universal Brotherhood.*

He was intentionally linking the 'hands across' motif with the ongoing attempt to find a common ground through shared Anglo-Saxon heritage between the USA and Britain. He started this back in 1844 with the 'Oregon question', to avoid conflict between the USA and Britain regarding the border dispute between them over the Oregon Country.

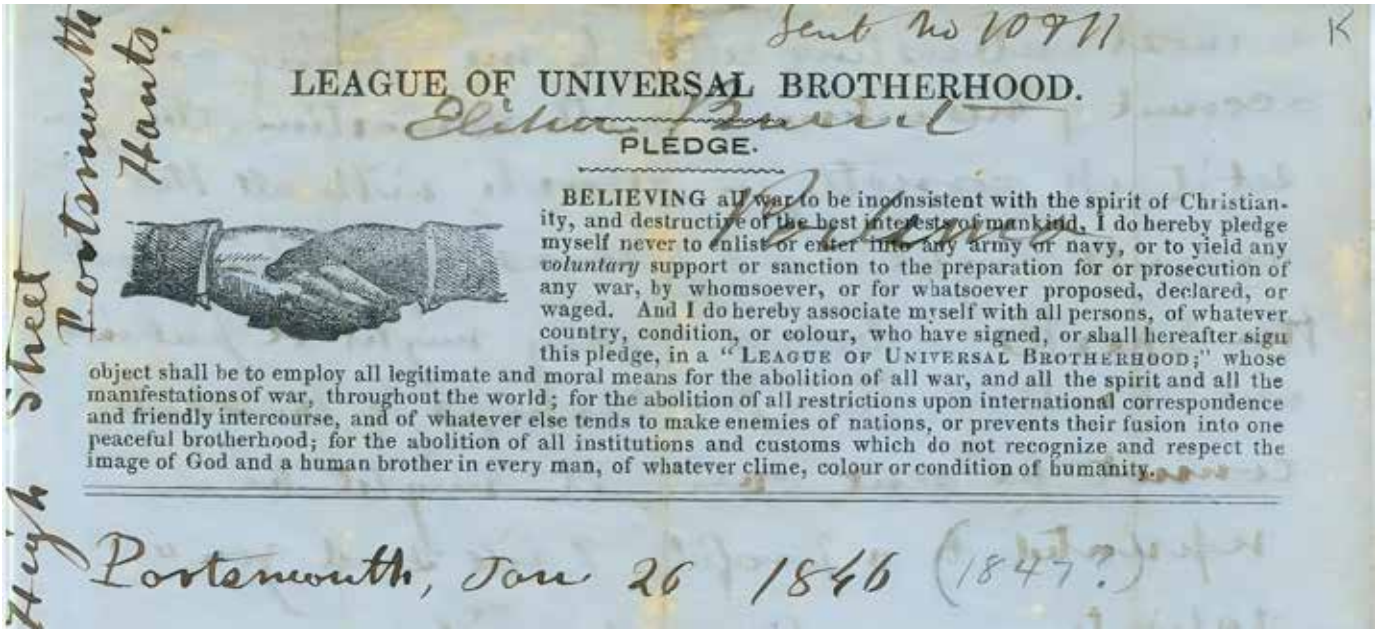


Figure 3: Earliest dated LUB notepaper (26 January 1847) with a clasped hands emblem, from the Elihu Burritt Library, Central Connecticut State University, USA. Such notepapers are rare outside public libraries, universities and other institutions. Only four are recorded in private hands of this design.

In the February 1846 No. 2 edition of *The Advocate of Peace and Universal Brotherhood* Burritt in his article titled 'To Ministers of Jesus Christ, in Great Britain and the United States', wrote: 'Let, then, the gospel Ministers, on both sides of the Atlantic, arise and shake hands across the ocean'.[10]

In the March 1846 No. 3 edition of *The Advocate of Peace and Universal Brotherhood* he writes:

> While the greatest statesman that ever honored that kingdom was urging through Parliament a measure calculated to fuse the Anglo-Saxon race into one great commercial, family circle, thousands and thousands of British subjects, embracing all conditions of society, were assaying to shake hands across the ocean with their brethren of the United States.[11]

Burritt's association with postal reform came about from his witnessing first-hand in 1847 the poor Irish emigrants leaving behind relatives they could not afford to write to. This was the impetus for him campaigning for an affordable international OPP. By 1848, when already in Great Britain, Burritt had associated with James Valentine of Dundee, who was an accomplished engraver and printer of business stationery.

He encouraged Valentine to make a series of propaganda envelopes specific to the OPP and other moral causes including Peace and Universal Brotherhood. Some of these envelopes would incorporate Biblical scriptures into their designs. In the mid-19th century, the 'clasped hands' of Burritt's LUB was well understood to be his emblem by his contemporaries.

Valentine published an OPP envelope c. March 1849 in which he incorporated the LUB emblem of clasped hands in the top centre of the design (***Figures 4 & 5***). The earliest recorded Valentine OPP envelope is dated used from Perth on 23 April 1849.



Figure 4: Earliest known James Valentine OPP envelope, cancelled by Scottish Perth numeral 280.



Figure 5: Postmark on reverse of Valentine OPP, dated 23 April 1849 from Perth.

A similar clasping hands emblem would be used on Valentine's second OPP envelope (***Figure 6***) as well as his Peace envelope (***Figure 7***). The emblem was also used by other publishers, by way of various types of embossed seals on the reverse flaps of other illustrated envelopes that were associated with the LUB (***Figure 8***).



Figure 6: Valentine's second OPP design in State 1. One of six examples recorded postally used in Great Britain.

I will be publishing a book on the LUB and its various printed notepapers with an intended publication date of 2026. Dr Richard Hobbs FRPSL will be cataloguing all the different types and states of pictorial envelopes (including Valentine's) in a future publication *Great Britain Propaganda Envelopes of the 19th Century* (which will expand on the 1984 reference work *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis & Hahn).



Figure 7: Valentine peace envelope in State 2, used in 1858. One of 48 copies postally used within Great Britain.



Figure 8: Pink embossed seal of clasped hands of the LUB on reverse flap of the LUB OPP envelope State 6b (pink) by Mitchell. A total of eight postally used and six unused copies have been recorded.

For the purposes of this article, the focus is on Campen's usage of the clasped hands emblem that Burritt used for his LUB. Given Campen's background as previously outlined, it is not surprising that he also produced an illustrated envelope which has scripture and Biblical imagery in its design. A comparative of all clasped hands can be seen in ***Figure 9***.



Figure 9: A comparative of clasped hands a) first Valentine OPP; b) second Valentine OPP; c) Valentine Peace; d) J Campen of Sneek.

The Campen envelope would not only however incorporate the LUB clasped hands emblem within its design, showing white and black hands, but interestingly the banner design of the Campen envelope

would look very similar to that of the Valentine Peace envelope. Campen's envelope too has a continuous ribbon left and right of the clasped hands, each ribbon side split into three clear folds, and containing a quote from scripture from the far left to the far right of the ribbon. In the case of Valentine's Peace envelope, the scripture is taken from Isaiah 11:4, while Campen would quote scripture from John 10:11.



Figure 10: Comparison between the Valentine and Campen designs.

The primary difference, besides a different font, is the reversal of the white and black hands in the opposite direction in the emblem. The Campen design in Dutch has the text:

•Ik ben de goede Herder; de goede herder stelt zijn leven voor de schapen. Joh: X v 11
•I am the good shepherd: the good shepherd giveth his life for the sheep. John 10:11 KJV

At the left of the envelope ***(Figure 11***) is a vignette showing a shepherd dressed in typical Dutch attire of the mid-19th century, with cap, staff, and his flock of sheep. Above the shepherd is another citation from scripture, this time from Luc: XII.v.32 (Lucas is common in Dutch-speaking regions for English Luke). This is referring to Luke 12:32 which states, 'Fear not, little flock; for it is your Father's good pleasure to give you the kingdom'.

The population of the Netherlands was only 3.4 million in the early 1860s. This compared to England, Scotland, Wales and Ireland which had a population of around 22 million in 1850 when the James Valentine Five Moral Reform Envelopes were in production.

Hobbs noted in his Gold medal exhibit 'British Propaganda Envelopes of the 19th Century used in GB and the USA' that approximately 600 of the James Valentine Five Moral Reform Propaganda envelopes (for Ocean Penny Postage, Peace, Brotherhood, Temperance, and Anti-Slavery movements) have survived to this day in postally used condition of any quality and type – while 1.5 million had been originally sold by the end of their publication in 1855 – a very small survival rate of postally used envelopes! This was for a series of five different primary envelope designs with a population base that was seven times greater than the Netherlands.

A pro rata equivalent would be to expect to find less than 20 illustrated Dutch envelopes of this Campen design in a postally used condition today. However, I would argue that the number is far less, as Valentine was a prolific producer of multiple printing states of the same illustrated envelope designs, while there is no evidence that Campen did likewise. Further, the Netherlands was hit worse by World War II in terms of physical destruction and the impact of occupation, with severe famine in the later years of the war.

llustrated covers from this period in the Netherlands are scarce. This is the only known example of this Jacob Campen illustrated cover in a postally used condition, as confirmed after checking various Dutch associations and colleagues such as René Hillesum Filatelie.

Postal History

The cover itself has been sent from the small village of Metzlawier which had a population of

approximately 500 persons at the time (today Dutch Metslawier, or Mitselwier in the Frisian language). This village is a good 60km north of Sneek where the envelope was printed, but both share the same province of Friesland.

It transited through the town of Dokkum, seven kilometres away, on 28 August 1865 before arriving at its destination of Harlingen, 55km away, on 29 August 1865. The route travelled was entirely within the province of Friesland. The Government Gazette of 5th July 1855 (Stattsblad No. 61) established two local Dutch postage rates from 1 September 1855 of:

- Up to and including 30 miles, 5 cents
- Over 30 miles, 10 cents.

The Dutch mile has had different definitions and distances throughout history. However, the 'Netherlands mile' was a direct synonym for the kilometre (1,000 metres) between the beginning of Dutch metrification in 1816 and the completion of the reforms in 1869. As such, 10 cents is the correct postage rate for this letter.



Figure 11: Front of J. Campen envelope with postal markings.
Figure 12: J. Campen of Sneek imprint at lower right of envelope.





Figure 13: Harlingen

Article 22 of Circular 419 of 1 August 1850 prescribed that sub-offices were to be established in smaller country districts. These were given town markers rather than official dated postmarks. Metzlawier was such a town. The brievengaarders (collectors of the mail) were required to mark all letters with the relevant town marker before dispatching them elsewhere. The mark was to be impressed with black ink and was merely an indication of the origin of the mail as a departure mark. The Metzlawier town marker was in capital Roman letters 4mm in height. It is Type 58 in Vellinga's *De Poststempels van Nederland, 1676-1915* [12] and was in use between 1850 and 1866.

Introduced in 1850, town markers (in this case Metzlawier) had to be applied in black ink and impressed on the back of the letter. However Circular 639 of 25 January 1865 changed the requirement of applying the town marker on the back as it was causing confusion in the calculation of some postage rates. It was then made mandatory from 1865 that the sub-office town marker should be placed on the front of letters, as in the case of this Metzlawier example on a letter mailed in 1865.

According to Vellinga, by 1870 many letters in the Netherlands were still not prepaid despite the introduction of the first Dutch postage stamp in 1852. Prepaid mail was cancelled with a different postmark to mail where there was no prepayment. The Netherlands used different postmarking devices at each post office based on whether the mail was prepaid or not prepaid.

The Dokkum dated postmark in Roman lettering is Type 40 of *De Poststempels van Nederland*. Type

40 (date mark in Roman lettering) was introduced in 1854 and has a diameter of 25mm. This was the Dokkum postmark applied to mail if there was no prepayment of postage, as in this case.

The Harlingen postmark is 24mm and is Type 38 (that being dated mail with Roman letters and year, with a clear line between day and month)***(Figure 13)***. Type 38 was introduced in 1852 across multiple towns. A Harlingen postmark for Type 38 is however unrecorded by Vellinga. The catalogue states that a Type 38 from Harlingen 'may' exist (just that one had never been seen in the c. 70 years leading up to the publication of *De Poststempels van Nederland, 1676-1915*). .

Further, it is recorded that Type 38 was only in use for 'about three months' in Rotterdam, suggesting that if it were used in any other Type 38 offices (of which Harlingen was one), they too could have had a very short life span. I have attempted over time to source another Harlingen postmark for mail that was not prepaid, but no luck to date.

The only postmark sighted thus far is the Harlingen postmark used to cancel Dutch postage stamps as prepaid mail, which is different. This suggests that mail out of Harlingen at this period was predominantly prepaid, given Vellinga was unable to source a non-prepaid postmark over a long period of time. This would make this postmark rare relative to other Type 38 postmarks used in other towns. I know of no other.

Regarding arrival postmarks, all documents on arrival were cancelled with the same departure postmark that the receiving post office used for departing letters at this time. The Harlingen postmark was placed on the reverse, and aligns with the departure postmark from Dokkum, in that both the departure and receiving postmarks confirm that postage had not been paid by the sender.

Both departure and arrival postmarks on non-prepaid mail prior to 1869 had to be in RED ink (as in this example, further confirming that postage had to be collected from the receiver). Only prepaid mail would have a departure postmark in blue or black ink. This all meant that the receiver had to pay for the franking on acceptance. The ink on the front is partly smudged and is a notation of 10c written by the postal staff for collecting from the receiver when handing over the letter. This is the correct rate for over 30 Dutch miles at that time.

Conclusion

Jacob Campen's use of interracial clasped hands on his 1860s illustrated envelope, in a fashion like that of Elihu Burritt's LUB emblem before, shows the reach that Elihu Burritt had across nations in promoting his ideas of peace and brotherhood. Mid-19th century illustrated envelopes as postal history are rare, and even more so from the tiny nation of the Netherlands. This example postally used is believed to be unique.

References:

1 Biographical information on J. Campen and his family was taken from *AlleFriezen*, the digital records of people from the Dutch province of Friesland.

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3 Gilderdale, Peter (2013). 'Hands Across the Sea. Situating an Edwardian Greetings Postcard Practice'. A thesis submitted to the Auckland University of Technology in fulfillment of the requirements for the degree of Doctor of Philosophy (PhD).

4 Ibid, p. 58.

5 Ibid, p. 60. Hazard, Samuel ed. (1833). *Hazard's Register of Pennsylvania: Devoted to the Preservation of Facts and Documents, and Every Kind of Useful Information Respecting the State of Pennsylvania*, Vol 13. Philadelphia: W.F. Geddes, p. 320.

6. Howitt, Mary, 'Memoir of Elihu Burritt' in *The People's Journal*, ed. John Saunders (London: People's Journal Office, 1847), p. 241.

7. Gilderdale, Peter. 'History as it Was' – Posted 17 July 2025. https://grokk.ist/flirting-with-wisdom/history-as-it-was/ [Access date: 1 October 2025]

8 .Howitt, Mary, 'Memoir of Elihu Burritt', in *The People's Journal*, ed. John Saunders (London: People's Journal Office, 1847), p 245.

9 Burritt handwritten LUB notepaper, which was used to write from Portsmouth, Hants (UK), to Thomas Drew on

26 January 1847. Housed in the Elihu Burritt Library, Central Connecticut State University, USA.
10. Burritt, Elihu, ed. (1846). *The Advocate of Peace and Universal Brotherhood*, Vol 1. No. 2 (February 1846), Worcester, MA: J. Howland, p. 45.
11. Ibid. Vol 1. No. 3 (March 1846), p. 69.
12. Vellinga, O.M. *De Poststempels van Nederland, 1676-1915*, Koninklijke Nederlandse Bond van Filatelistenverenigingen (Royal Dutch Association of Philatelic Societies, 1931).

POOR CHARLOTTE

MARC OXLEY

I recently purchased a small collection of 18th c. entires and amongst them I found this free franked entire (***Figure 1***). It was sent from Bristol to London on 8 January 1783 and arrived on 10 January according to the 18mm Bishopmark. It also had a rare straight line Bristol handstamp BS36.

Figure 1



Figure 2



The first thing I noticed about it was that it was an abuse of privilege. It had been franked by Richard Wilbraham-Bootle MP (1725 –1796)[1] but the contents were written by Elizabeth Monro and sent to her husband Dr John Monro (1715-1791) (***Figure 2)***. He specialised in treating the insane, being a Fellow of the Royal College of Surgeons, and for many years was Sole Physician of Bethlem (Bedlam) Hospital in London. She was writing to him, having read a letter from their son Charles Monro (1757-1821) who was with his father, telling her that John had suffered an attack of paralysis.

The Monros lived in Bedford Square in London, but the letter was sent from Bristol. Elizabeth then mentions their daughter Charlotte: 'Her (Charlotte) being ill yesterday very much unnerved me for I feared a return of that horrid sickness she was so tormented with in town and which she had had nothing of for above a fortnight'. The town would have been London, and this implies they had travelled to Bristol to help her recover, the clean air of Bristol being preferred to the polluted air of London. It is possible they returned to London later in the month to help in Dr Monro's recovery, as that is where poor Charlotte (***Figure 3***) at the tender age of 22 finally succumbed to her illness on 23 January 1783.